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NOTES FOR TEACHERS  
OF  
ENGLISH COMPOSITION

BY  
G. R. CARPENTER

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# NOTES FOR TEACHERS

OF

# ENGLISH COMPOSITION

(TO BE USED IN CONNECTION WITH "ELEMENTS  
OF RHETORIC AND ENGLISH COMPOSITION"  
FIRST HIGH SCHOOL COURSE)

BY

G. R. CARPENTER

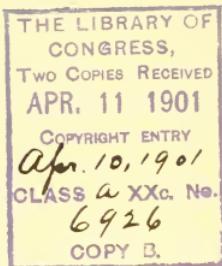
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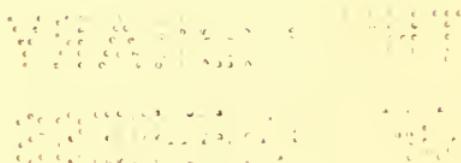
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## PREFATORY NOTE

THIS pamphlet has two aims: (1) that of placing before the instructor certain hints as to method which could not appropriately be included in the pages of the text-book itself; and (2) that of gathering together, for the sake of ready reference, typical answers to many of the questions asked in the exercises. With regard to many of the answers much discretion is of course to be allowed. Those given in the following pages are, in cases where opinion and judgment play a part, simply those which seem to me typical, or which I should prefer in my own class-room.

For assistance in the preparation of the pamphlet, my thanks are due to Miss Jeannette B. Gillespy, Assistant in English in Barnard College.

G. R. C.

FEBRUARY, 1901.



## NOTES FOR TEACHERS OF ENGLISH COMPOSITION

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**Order and Relation of English Studies.**—The study of English in the high school has two main aims, which are to be pursued side by side throughout the course: the acquiring on the part of the pupil of the ability to use his mother tongue correctly and with some facility, for the expression of his own ideas, and the acquiring of some knowledge and appreciation of his native literature. Each line of study should begin at the very outset of his course, and in one form or another should continue until its close. It would not be appropriate here to outline a four-year course of study in English literature. It is sufficient to call attention to the fact that, during the early years of the high school period, such a course should naturally consist of the reading, at home and in the class-room, of such books as experience has shown to be best suited to the purpose, under such guidance and instruction from the teacher as will give the pupil the soundest knowledge and the most sincere appreciation of what he reads; and that, during the later years, it

should consist largely of the more intensive study of more difficult works, and should be accompanied by the study of the main outlines of English and American literature, or of the more important periods in them. The whole time in school devoted to English should be at least three periods a week throughout the course, and of this time about one-half would naturally be devoted to English literature.

The other aim of English study, that of skill in expression, may be divided into two parts, oral expression and written expression. It is clear that it is for the good of the public that all high school pupils should, before entering upon the duties of active life, learn the proper control of the voice, and should have such training in the carriage of the body, and such practice in speaking before an audience, as shall make it possible for him or her to perform without undue embarrassment, and with some adequacy, the simple duties of the sort that form a distinct and necessary part of social and public life. Some training of this kind, wise and progressive teachers are already beginning to make an essential part of the school course, but it does not form a part of the special course now under consideration, and the present writer does not undertake to say how and when it may best be taught. It is perhaps worth while, however, to add that it is possible to accomplish a good deal in oral composition without making it a separate subject. A little care taken in connection with what reading aloud is done in the classes in English literature will do much

toward teaching good habits of pronunciation and the proper management of the voice, and a pupil who is informed beforehand that he will be asked at a certain recitation to speak for two or three minutes on a given topic connected with the lesson of the day, will, under sensible guidance, gain almost as much as he might from a more formal exercise. Oral composition may, moreover, often be made a preliminary to written composition throughout the course. Every one, old or young, is much more likely to write well on a subject when he has previously expressed his opinions on the same subject by word of mouth.

**The Plan of a Four-year Course in Composition.** — It seems to me that the essential end to be secured during the first year in the high school, so far as English composition is concerned, is that the pupil should gain a clear idea of English syntax,—of the structure of the English sentence. For this purpose he usually needs a thorough course in English grammar. To be sure, it may have been intended that he should acquire this knowledge in the elementary school. If he has, well and good. He can then spend his time to best advantage in work in English literature and in his other studies. He should, from time to time, write short compositions in connection with his work in literature or with his other studies, or short translations. These should be criticised for correctness and sense; but he is not yet old enough to think much,—at least logically and consciously,—and any great amount of training in composition, at this stage,

must be of the nature of forcing, and will be more likely to harm him than to help him. During his first high school year the pupil is still in the period when the main duty of his mind is to be storing up impressions and facts of many sorts, without reasoning very much about them. It is enough if he can form and keep up the habit of writing a few correct and sensible sentences every day, in connection with some part of his school work, and—say, once a week—a slightly longer exercise or simple, informal composition.

If, on the other hand, the student, in spite of his previous training, is not, on entering the high school, able intelligently to analyze any ordinary English sentence and to appreciate the relation existing between its component parts, he should, in addition to his work in literature, have a strong, even if rapid, course in English grammar, with special reference to parsing and sentence analysis. On this drill the results of all his subsequent language-work, in foreign languages as well as in English, will probably depend. It is true that some teachers of English feel that the pupil may acquire his knowledge of English grammar through his elementary course in Latin; but I think that it will generally be found that the instructor in Latin does not share this belief, and that he will urge, on the contrary, that much time and effort will be wasted in attempting to teach the grammar of a foreign language to pupils ignorant of the grammar of their own.

During the second high school year, the pupil will be partly occupied with his course in literature, which will consist largely of the study of certain English classics; but this field of study, which in the first year was more prominent than English composition, should now yield to composition the precedence. By this stage, the average pupil is distinctly more mature. His logical faculties are beginning to develop. He is already more of a young man than a boy, and it is time that he began to consider more carefully the question of written composition. For such consideration he has been specifically prepared by his work in grammar and his elementary practice in composition in the preceding year.

So far, all teachers are, I believe, agreed. What there is less unanimity about is what part rhetoric — or, as it is sometimes called, *formal* rhetoric — should play in the composition work of the second year. Some teachers would prefer to give considerable practice in simple essay writing, and to bring out incidentally, as it were, the few principles of good writing with which it is necessary for the student to be familiar, or to develop them inductively from the English classics which are being read in the class in literature. On the other hand, pupils of that age work more effectively with a text-book than without one, and it is wholly natural and proper that this should be the case. It seems, too, reasonable, that in this, as in other subjects, the principles laid down should be arranged and related to each other in an

orderly and logical manner, so that the pupil's mind may be trained by comprehending the subject as a system rather than as a bundle of facts.

The danger of teaching rhetoric by text-book is that it be taught badly, that is, in too great detail; but against this danger the well-educated and experienced teacher has long since learned to be on his guard. Though convinced of the futility of the old system of studying rhetoric, by which the pupil learned by heart a vast number of rules and principles that scarcely stood the test of practice or investigation in later life, he will also, probably, be convinced of the possibility, as well as the practical utility, of putting before pupils at this stage of their progress a simple exposition of the elementary principles of the art of expression, provided that it is accompanied, in accordance with modern methods, by a thoroughly good set of graded exercises, so that the pupil may practise what is preached to him, and grow in skill and in real power over his own thoughts as well as in mere knowledge.

In the third high school year, the work in English literature, which is by this time of increasing difficulty, should be allowed again to take the chief place in the student's training. Composition work should, however, not be discontinued. Short essays should be prescribed in connection with the books read or with other parts of the student's work. It is still important that the tasks set should not be very hard or long. It is not safe to prod the pupil's imagination

much, or to require of him writing that demands anything like the logical grasp and logical ability of the grown person. It is sufficient that he writes short essays regularly and frequently, and that in this simple work he expresses himself naturally, without blunders in syntax, and with attention to the obvious structure of what he writes, both as to sentences and as to paragraphs.

In the fourth year, composition and literature will hold positions of equal importance. The pupil is now ready to undertake tasks of various sorts. The more practice he has and the more kinds of writing he has practice in, the better it will be for him, provided always that he is not asked to make bricks without straw. His writing should almost invariably bear a direct relation to his reading, his studies, or his actual experience. Here, as in the composition work of the second year, he will be greatly assisted by the use of an elementary text-book, dealing with the various kinds of composition.

**Aims and Methods.** — The aim of the teacher of rhetoric and English composition is to help young people to realize their own thoughts and to get the habit of giving expression to them in clear and simple language. The means he has for this task—this helping of a boy to secure easily and methodically that which he could otherwise acquire only by a happy combination of outside influences or by the slow maturing of his own intellect and character—are two: a modicum of theory and a good deal of

practice. The theory must be simple and sound and, to be effective, must be approached with the attention fixed on the principle involved. No learning by rote should be allowed and no undue stress laid on details. Each member of the class must master the part of the theory under consideration in any given chapter, and really make it his own before he goes a step further. If the theory is worth teaching at all, it must be taught thoroughly. There is no hurry. Half the book well taught and actually comprehended is far better than the whole book only half understood. In reality, the whole theory of rhetoric is very simple. It takes considerable time to write it out in full or even to explain it in the class-room; but when, by means of illustration and exercise, the student once grasps it, it is his forever and appeals to him with the force of a self-evident proposition. It is then something which can be taken for granted in his further work and built upon as a solid foundation.

The question of the relation between written composition and literature is a perplexing matter, and must be solved by each instructor according to his own experience and in connection with his own methods and general policy. Many successful teachers hold that composition should be kept in such close relations with the work in literature as to be almost, if not quite, a subdivision of it, basing their theory on the ground that the works read in the course in literature serve naturally, not only as the student's inspiration, but as his models. Though it is not to be

doubted that appreciative reading will be a constant source of inspiration to the student and a natural and proper stimulus, it may be objected, on the other hand, that masterpieces of literature are scarcely normal models for high school students. Masterpieces are the work of men, not of boys,—and of men of genius at that. The youth can in many instances understand and appreciate them, he can be stimulated by them, but, even when the masterpiece belongs to the period in which he is living, he is rarely if ever fitted, physically or psychologically, to treat himself a subject of anything like the same sort, in a style even remotely similar. A boy is a boy, and to a boy belong a boy's subjects and a boy's style. In the opinion of the present writer, therefore, it would be certainly possible, though scarcely advisable, to teach a boy to write thoroughly well without requiring him to make in any way a study of English literature,—perhaps, in an extreme case, without reading books at all. Provided that he is supplied with a fairly good vocabulary, whether by reading or by conversation, or by both, he can be so trained, during his school days, by practice, correction, and criticism, as to be able to express his own ideas in a rational and sensible manner, precisely as, under good instruction, a boy could learn to draw really well by attempting, under such guidance and correction, one tangible object after another, without ever having seen or studied the work of a great artist. Certainly, by availing ourselves of the inspiration that must inevitably come

from the proper reading and study of literature, we can give high school students—and, for that matter, college students—the very best training in composition without letting them stray far away from the subjects most suitable to their age and experience. It is not, then, in my opinion, wise to attempt to correlate too closely the course of study in literature and that in composition. The student must depend on literature for much of his general stimulus and often for specific hints. The subjects for essays may, too, frequently be taken from topics in literature just as from topics in history. But it should not be forgotten that the main object in view is to train the pupil in the art of expressing his own thoughts and not those of another, and that this means, in the case of a high school pupil, that he must be taught how to think consciously and logically, and how to express clearly these conscious and logical thoughts. The secret of good teaching in this respect lies in letting the pupil always feel that he is handling thoughts that are genuinely his, or that are essentially of his sort, not the thoughts of an older person or of another epoch.

With regard to the correction of essays, the instructor of experience will need no advice, but the teacher who is just entering on the duties of his profession will, perhaps, be glad of a few hints.

(1) The reading and correction of essays, and the subsequent conferences on them with pupils, form by far the most important part of your work. Take

pains, therefore, to perform such duties with the utmost thoroughness. Insist that pupils shall present their manuscripts at the time designated, and in the form prescribed. Do not waste your time in reading essays on which the pupil has put little time or thought. Mark such essays zero, and it is not likely that the pupil will repeat the experiment. Insist, so far as possible, that sufficient time be given you for reading essays with proper care, and for a proper amount of conference on them with students, either individually or in small groups. Give to the task of reading and correction, so far as possible, your best or freshest hours, either early in the morning or just after invigorating exercise. The practice of reading essays by artificial light, or when jaded, is usually injurious, both physically and professionally.

(2) When reading essays, make yourself as comfortable as possible, and take measures to guard yourself against interruption. You are engaged in an important professional duty, and it is necessary that you should have all your faculties in good working order. With regard to each essay, there are two things to be considered. First, has the pupil used correct English? Second, has he given to his thought full, clear, and well-balanced expression? The best way, as a rule, is to read each essay twice. The first reading should be for correctness. Mark each error in spelling, punctuation, etc., as you read, provided that the errors are of such a kind that the pupil can fairly be supposed to be acquainted

with the proper form. In the early stages of composition work, be careful not to bewilder the pupil by calling his attention to errors, the consideration of which properly belongs to a later stage in his training. If there are many errors, the teacher should not go further, and the essay should be returned for rewriting.

So far the teacher's task has been largely mechanical, but he has as yet performed merely his preliminary and more elementary office. If, in the case of essays which are in the main correctly written, he stops here, he is as likely to have done harm as good, for he has left untouched the most important point, — has the pupil got hold of a definite idea and given to that idea a sufficiently full, clear, and well-balanced expression? If he has, he should be praised. If he has not, he should be shown how and why. But this should be done, if possible, by word of mouth and not by writing.

In this second reading, then, the teacher's task calls for good judgment, an insight into what young people may with reason be expected to know, and much skill in seizing the hazy thought which the boy actually had in mind, and in drawing him on, little by little, to see the steps by which that thought can be well expressed. Be sure, finally, not to give a high mark, under ordinary circumstances, to an essay in which the writer has not honestly striven to give expression to some real thought of his own. Good thinking expressed in incorrect language must not

be tolerated, but neither must correct language without good thinking.

(3) There is danger in asking pupils to do too much writing. Find out how much they can do regularly every week. Insist on their doing their work with the greatest care, and hold yourself to the same high level in your work of comment and correction. A fair amount, carefully done, should be the motto on both sides.

(4) Don't be fussy or finnicky. No two people write alike, and it would be abnormal for a youth to have the style of a person of mature years. The essential thing is that he shall have an idea, that he shall consciously strive to give that idea its best expression, and that in the process he shall not have overstepped the bounds of correct usage.

(5) Teachers of rhetoric should feel that, in proportion as they do their work skilfully, they are experts, in precisely the same way and to precisely the same degree that trained teachers of mathematics or chemistry are experts. To teach composition well, one must have scholarship, cultivation, good judgment, and ingenuity.

(6) Teachers of composition are peculiarly prone, from the nature of their work, to discouragement and irritability. Don't try to do more than you can do well; take plenty of exercise and sleep; work hard while you do work,—and if you have had the proper training, you will surely do well. If you find your judgment growing confused while you are reading

essays, stop and take some light exercise for five minutes or read an amusing book.

**Books of Reference.** — The essential books of reference for a high school teacher of rhetoric and composition are a small dictionary for rapid use; a large dictionary for more detailed information; a dictionary of names and places, an encyclopædia, or some equivalent volume; and the standard works on English grammar, rhetoric, and composition. The important works on grammar are given in the appendix to my *Principles of English Grammar*, and need not be repeated here. On rhetoric the teacher will find help in the works of Wendell, Scott, and A. S. Hill, for general principles; and of Herrick and Damon and Lewis, for suggestions as to details and methods of teaching. He will not be helped much by earlier writers on rhetoric or by Bain. There is no good book on English usage. The volumes of Dean Alford, Richard Grant White, and similar writers are full of errors and misconceptions, and, unless one has had a thorough training in linguistics, are likely to do one as much harm as good.

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**GENERAL NOTE.** — Only exercises which seem to offer special difficulty or to need illustration have been taken up. Teachers are advised to take a class through as much of each exercise as is necessary to produce the desired result, but not through all of each exercise.

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**Exercise 1.** — Question 8 is asked to bring out the fact that poetry has in common with music the element of rhythm,

but that poetry makes use of words, *i.e.* sounds that have a definite meaning, to express ideas and emotions, while music makes use of meaningless sounds. If this question, or any other in the set, seems too hard for the class, it can be omitted. The object of the first chapter is merely to give the teacher a chance to point out to pupils the general nature of the study, and it can be passed over as rapidly as may be thought necessary.

**Exercise 3.**—II. There is so little possibility of doubt or error here that it does not seem worth while to reprint the sentences with the proper capitalization.

**Exercise 5.**—1, 2. See § 21. 3, 4. See § 22. 5. Vulgar. 6. Sometimes, colloquial; usually, vulgar. 7. See note, p. 23. 8. Vulgar (dialect). 9. Anybody else's, anybody's else; address, address. 10, 11. See §§ 25, 26.

**Exercise 6.**—I. 1 and 10 are plainly literary; 3, 4, and (perhaps) 2, 6, and 7 are colloquial; the others are vulgar.

II. The only italicized word that might possibly be classed as in good colloquial use is *wage-earner* (7), and even that is not here properly used; *i.e.* we do not say “Wage-earner Smith” for “Mr. Smith or John Smith, a laborer.” In some localities *electric* is in fairly good colloquial use, but it is scarcely likely to remain so. *Hustler* (1) is used by intelligent people sometimes, but only in jest; *i.e.* it is slang.

The advantage derived from this exercise will come from the variety of the opinions expressed and the reasons given for them.

**Exercise 7.**—1. He expatiated at length upon the merits of his invention. 2. The new regulations will not effect the desired result. 3. These stocks have depreciated in value. 4. Careful observation enabled us to perceive the movement of the bird. 5. This picture is liable to fall and break. 6. His style is most finished and elegant. 7. When we eliminate personal considerations, the arguments seem to

be the following. 8. A large party of sightseers is downstairs. 9. Though not a facsimile, the second message is a verbal reproduction of the first. 10. He fails most when he thinks himself most successful. 11. At last it transpired that each one of us had been told the same thing "in confidence." 12. The real reason for his success is not so apparent.

**Exercise 8.**—1. Blundering attempts to restore peace only aggravate the feeling of hostility. 2. We have a balance on hand of \$53.27. 3. It is impossible to calculate, with mathematical precision, the results of such an act. 4. We claim our proper place among the schools of the country. 5. Let us set a definite day for the investigation. 6. All were anxious to see how the new tenant would demean himself. 7. The arsenal is a vast depot for all sorts of military stores. 8. I don't want the place, and he doesn't seem to be anxious to get it. 9. Endorse this check on the other end. 10. It is far better always to use *first*. 11. When Jim had got the day's supplies, he came back to camp. 12. He was one of those people who never know, but who can guess brilliantly. 13. Unless you follow the guide closely you are liable to lose your way. 14. By mutual agreement they took Mr. Blank, a common friend, into their secret. 15. The question of "good usage" involves many a nice distinction. 16. There were three in our party. 17. It was a season of plenty and prosperity. 18. He posted the ledger and then put his books away. 19. I have a plan to propose to you. 20. It has really quite stopped raining. 21. Stop at the next house, please; that is where I am staying now. 22. We were not altogether surprised to have it transpire that B. himself had been trying to get the position.

**Exercise 9.**—I. Dwarfs, wharfs or wharves, handkerchiefs, thieves, halves, beeves, moneys, valleys, soliloquies,

yesterdays, follies, genera, strata, phenomena, hangers-on, break-downs, forget-me-nots, chiefs-of-police.

II. Child's — children's ; dog's — dogs' ; lady's — ladies' ; man-servant's — men-servants' ; man-of-war's — men-of-war's ; prince's — princes' ; princess's — princesses'.

III. An hour-and-three-quarters' journey ; the President of the United States' salary [ 's is too harsh] ; Mr. Howells's portrait.

IV. 1. he. 2. she. 3. me. 4. him. 6. him or he. 7. us. 8. us. 9. we. 10. I. 11. me. 12. her. 13. me. 14. her. 15. she. 16. he.

V. 1, 4, 11. who. 2, 3, 5, 7, 9, 10, 12. whom. 6. whom, who. 8. whom ; colloquially, often, who.

VI. 3. his. 5. my. 1, 2, 4, correct.

VII. 1. A Yale and a Harvard man ; or, a Yale man and a Harvard man. 2. The loss of an Atlantic steamer. 3. In Brooklyn. 4. The robbery of Smith. 5. You and me. 6. Us poor people.

**Exercise 10.** — 1. Correct. 2. The name of which. 3. The results of which ; less commonly, whose.

II. 1, 2, 3. insert which. 4. correct.

III. 1. a heavy blow on the head, which. 2. as it did ; a thing which it did.

IV. 1. reports, it, it was ; or, report, they, they were. 2. have. 3. have. 4. them. 5. was. 6. was his friend. 7. himself, he. 8. it (or omit "in it"). 9. has, its ; or, have, their. 10. it has.

**Exercise 11.** — 1. is ; or, resorts are ; or, lakes are their special resort. 2. is. 3. is. 4. is. 5. announces. 6. was. 7. was. 8, 9, 10. has. 11. was ; or, his safety and theirs were. 12. stand. 13. prejudices. 14. was. 15. was.

**Exercise 12.** — I. 1. succeeded. 2. if you pay ; or, if you will pay. 3. would. 4. to insist. 5. to be present.

II. 1. I know I can do it, but he says that I may not. [“May not” is here strictly correct, in the sense of “am not permitted to.” As has been pointed out, “may not” is, on account of its ambiguity, often replaced by “cannot.” Here “cannot” would also be ambiguous, and the most natural and least ambiguous expression is “must.” “May,” then, keeps, in literary usage, its meaning of permission, when that is intended, though in colloquial and vulgar usage, *can* is almost always used in this sense. “May not” is less often used with reference to permission, on account of its ambiguity, its place being taken by “cannot” and “must not.”] 2. You cannot raise that weight; it is too heavy. 3. You may go if you want to.

The remainder of the exercise offers no difficulty.

**Exercise 13.**—1. lain. 2. May. 3. owner of the studio. 4. doesn’t. 5. Has either. 6. as good as. 7. doubt but he, or doubt that he . . . to tell you. 8. Every . . . his; or, all students . . . their. 9. different from. 10. he, admitted only on certain conditions. 11. Harold freed himself with a great effort, warded off the blow, and escaped unharmed. 12. whom. 13. which is built . . . or which. 14. as. 15. every one—he; or, all like it . . . they. 16. which. 17. Each . . . is. 18. the paper of Andover. 19. unless. 20. is. 21. different from (omit *did*). 22. has. 23. Omit *other*. 24. To understand fully. 25. was. 26. laid. 27. who. 28. unless. 29. Senator . . . was . . . his seat. 30. any. 31. sat. 32. phenomenon. 33. from. 34. I. 35. Omit *and*. 36. to be. 37. but that; without asking. 38. makes. 39. Compare 6. 40. his college. 41. not only patronized. 42. a fact which. 43. any one (of them). 44. alumna. 45. who. 46. are . . . a fact which. 47. which; stratum. 48. former . . . present; or, monarchies of that time . . . governments of this.

49. phenomenon; stratum; history of geology. 50. to see . . . doesn't . . . in the least to regret (or, to regret in the least). 51. was. 52. neither from myself; or, *I did not . . . either* from . . . or from . . . 53. sons-in-law. 54. spoonfuls. 55. months'. 56. years'. 57. men's. 58. the king and the queen. 59. yours. 60. hers. 61. any. 62. who or that. 63. may. 64. lying. 65. fine. 66. sweet. 67. took a different way from that which. 68. doesn't. 69. sad. 70. is. 71. has. 72. awaits. 73. to say. 74. whomever. 75. me. 76. whom. 77. me. 78. my. 79. legislature's. 80. whom. 81. bacterium. 82. phenomenon. 83. and a captain. 84. The rise in sugar (commercial idiom, rather than of sugar). 85. hers. 86. the contents of which. 87. badly. 88. beautiful. 89. May. 90. lay. 91. lying. 92. sit. 93. set. 94. anything. 95. which was founded . . . and which; or, and it presents. 96. Omit *and*. 97. whom. 98. who. 99. me. 100. was. 101. is. 102. was. 103. his. 104. would. 105. facts or circumstances which, etc.

**Exercise 14.** — Future: 1, 4, 6, 9, 10.

**Exercise 15.** — See answers to questions in Exercise 14.

**Exercise 16.** — 1. shall. 2. will. 3. will. 4. shall. 5. shall. 6. will. 7. shall. 8. shall. 9. will. 10. according to circumstances: will = are you not willing? — shall = are you not going to?

**Exercise 17.** — 1. shall. 2. will. 3. shall. 4. shall. 5. shall.

**Exercise 18.** — I. Correct: 4, 5, 6, 7, 9. Incorrect: 1, 2, 3, 8, 10.

II. Correct: 4, 6, 7, 8, 9. Incorrect: 1, 2, 3, 5, 10.

III. Shall, 2, 4, 5, 9, 11, 12, 14, 15, 16, 18. Will, 6, 7, 13. Either, according to circumstances, 1, 3, 10, 17, 19. Sentence 8 should read, You will (or shall) go, or you will be sorry for it. Here, in the first part, the effect of the

future tense, "you will," is almost precisely equivalent to a command, "you shall!"

**Exercise 19.**—I. Phrases: 1, 3, 5, 6. Clauses: 2, 4, 7, 8, 9.

II. Phrases. 2. with very pardonable vanity, adverb; in New England, adverb; of the conversation, of thousands, adjectives. 7. for it, adverb. 8. to be careful, noun, object of *advise*. 9. to understand you, noun, logical subject of *is*.

Clauses. 1. that . . . there, noun. 2. that . . . thousands, noun. 3. who hesitates, adjective. 4. that . . . described, adjective; than . . . imagined, adverb. 5. where I stood, adjective. 6. as . . . on, adverb. 7. If . . . it, adverb. 8. Seeing the hill, adjective.

**Exercise 20** offers no difficulty.

**Exercise 21.**—The only sentence presenting any difficulty is four. Subject, he; predicate, was. Predicate adjective-phrases, five . . . inches, six . . . inches, modified by the adverb exactly, and by the adverb-phrases, in height and in circumference. The sentence may be analyzed in other ways, but it seems sensible to regard it as similar in construction to "He was short in the legs and long in the arms."

Throughout this exercise, the object is to make the pupil feel the structural outline of a sentence. Do not allow him to waste his time over mere "catches" in parsing.

**Exercise 22** presents no difficulty.

**Exercise 23.**—1. Although it has been. 2. Colon after *obvious*. 3. Semicolon before *consequently*. 4. Colon or period after *fight*. 5. Colon after *force*. 6. Colon after *others*; comma after *August*; make the clauses at end of the sentence parallel in form. 7. Colon after *games*. 8. Comma after *French*. 9. With the words, "They," etc. 10. Semicolon, after *woodchoppers*. 11. One sentence, comma after *room*. 12. Imagining . . . man, you obtain,

etc. Or, if you imagine, you obtain. 13. He is, etc. 14. Having . . . inquiries, and being unacquainted with the results . . . Laplace, I investigated this question with my staff. 15. Period after *self-evident*. Change *the* to *their* before *physical education*. 16. Semicolon after *exercise*. 17. Supply predicate. 18. That I could lay it down; or—I could not . . . until. 19. Omit *being*. 20. Two sentences; or a colon after *scrap*. 21. Supply subject for *enjoyed*; e.g. *all*. 22. Losing . . . forest, I did not reach home until. 23. Omit *that*. Separate the two statements by a semicolon, if the connective *and* is to be understood. 24. If we take (or look at). 25. Semicolon after *ring*; there are also many . . . etc. Supply verb after *latter*. 26. When he caught.

**Exercise 29.**—II. You. See rule (1). 3. Senate (5); President (4); Secretary of State (4). 4. Fourth Street (3). 5. Easter (3). 6. Republican (3). 7. South, West (3). 9. King (4). Tuesday (3).

**Exercise 30.**—The treatment of the sentences is sufficiently indicated by the rewritten form of the first sentence. In some of them it may be hard to see what the original writer meant. In such cases the pupil should be allowed much latitude in his answers. It is almost impossible to get together many sentences of this kind without including a few that will seem to some students obscure. The pupil should be encouraged, in all such work, to plunge boldly ahead, taking for granted the meaning that seems most obvious. He should make sure, too, that every sentence *he* writes as an answer is clear and fairly short.

**Exercise 31.**—This exercise—or rather as much of it as may be found necessary—is a valuable one for most pupils. They should not leave it until they feel sure of being able to think and write in short sentences. It will scarcely be necessary here, however, to give specimen

versions of the sentences, few or none of which offer any special difficulty.

**Exercise 33.**—1. Loose. 2. Loose after “on.” 3, 4. 4 has no finite verb and is really a part of 3. There should be a colon after *historic*, in which case the sentence would be loose at that point. 5. Loose. 6. Loose, unless the phrase “vanished from sight” be considered, as it is in practical use, a single expression. 7. Loose. 8. First member, periodic ; second, periodic ; third, loose. 9. Loose. 10. Loose. 11. Loose. 12. Loose. 13. Loose. 14. First member, loose ; second, periodic to “fire.” 15. Periodic. 16. Loose. 17. Loose. 18. Loose. 19. Periodic. (Grammatically loose after “bereft”; in sense, periodic.) 20. Loose. 21. Loose. 22. First member, periodic ; second, loose. 23. First member, periodic ; second, periodic. 24. Loose. 25. Loose. 26. Loose. 27. Loose. 28. Loose. 29. Loose. 30. Both members periodic. 31. Loose. 32. Loose ; both members periodic.

The pupil should note that every compound sentence must be loose. Its component members may be either loose or periodic.

**Exercise 34.**—I. Most of the sentences can be readily made completely periodic, with little or no change in the meaning. A few cannot well be made more than essentially periodic—periodic almost to the last moment. The first four are given below, in periodic form, as examples:—

1. Knowing that we must make alone the remainder of the journey, after the second night at Goliad, Benjamin and I set out. 2. Just in time to avoid “absence without leave,” we reached Corpus Christi. 3. During . . . San Patricio, we met not even an Indian. 4. In our absence of three weeks, a new settlement, induced . . . Indians, had been started.

II. The reverse process does not need illustration.

**Exercise 36.**—The following are the words at which the sentences cease to be periodic. 1. to advance. 2. came on. 3. was pulled. 4. was given. 5. staggered. 6. the view. 7. their ground. 8. advanced. 10. a run. 11. dashed along. 12. quick.

**Exercise 38.**—Reconstructions of the first five sentences are given below, as examples:—

1. People who prefer to stay in the house and take life easy would not, unless they were forced, think of going into a gymnasium or taking regular exercise in other ways. 2. We begin to study about the first of October, and work pretty hard until Christmas. By that time our brains and eyes are both tired and we need a vacation. 3. Perhaps, if he could . . . destiny, he might have . . . master. Since there were no works of art to imitate nor rules to follow, he might have at least been original. 4. Yesterday was as bright and warm as one could wish. In fact, it reminded one very much of spring, for the frost was coming out of the ground, and the walking was exceptionally muddy. 5. In order to preserve their health, it is absolutely necessary . . . day. Is not . . . life?

**Exercise 40.**—III. 1. Perseverance, stability, and quickness of thought. 2. Less troublesome, less expensive, and much more swift. 3. The walk, twice a day, of a few short blocks to school, and the games, etc. 4. Drawn by horses, badly lighted by kerosene lamps, poorly heated by stoves . . . car and, in short, were extremely uncomfortable. 5. Progress . . . is aided. 6. Have visible effect in . . . and in their crazy actions. 7. On one side, the ocean . . . on the other, high sandbanks; or, with the ocean . . . on one side and high sandbanks on the other. 8. And then to die. 9. Hoping that he might be able. 10. Which is published. 11. And that we so quickly forget. 12. And that he should limit. 13. Swiftly, noiselessly, and deftly. 14. Thinking

. . . house, and expecting. 15. One of the girls running down the street was heard to call.

**Exercise 42.**—II. “It was an evil hour for Canada, when, on the twenty-eighth of May, 1609, Samuel de Champlain, impelled by his own adventurous spirit, departed from the hamlet of Quebec to follow a war-party of Algonquins against their hated enemy, the Iroquois. Ascending the Sorel, and passing the rapids at Chambly, he embarked on the lake which bears his name, and with two French attendants steered southward with his savage associates, toward the rocky promontory of Ticonderoga. They moved with all the precaution of Indian warfare; when, at length, as night was closing in, they descried a band of the Iroquois in their large canoes of elm bark approaching through the gloom. Wild yells from either side announced the mutual discovery. The Iroquois hastened to the shore, and all night long the forest resounded with their discordant war-songs and fierce whoops of defiance. Day dawned, and the fight began. Bounding from tree to tree, the Iroquois pressed forward to the attack; but when Champlain advanced from among the Algonquins, and stood full in sight before them, with his strange attire, his shining breastplate, and features unlike their own,—when they saw the flash of his arquebuse, and beheld two of their chiefs fall dead,—they could not contain their terror, but fled for shelter into the depths of the wood. The Algonquins pursued, slaying many in the flight, and the victory was complete.”

**Exercise 43.**—1. Last clause: here all are young and happy. 2. Partly from force of habit, partly from the wish . . . he still went to the post-office every day. 3. His own failure and his rival’s triumph. 4. He knows . . . ; yet he returns, etc. 5. The foregoing is the smallest part of the photographic work; for the developing and printing of the picture are the slowest and most difficult part of the

operation. 6. At no time, least of all in time of danger, is it best to be dependent on any one. Especially is this true in the case of shipwreck. Then the man who cannot swim is forced to wait for help from others, and, as the proverb says, he who hesitates is lost. 7. Though the great conqueror knows not why he strives, his ambition, etc. 8. Silas Marner was much bent, and had prominent, short-sighted brown eyes. 9. And that, however slight they may be. 10. And, while he smoked . . . and sipped, etc. 11. Though we had not long to talk, this and much more he told of the beginning and of the proportions to which. 12. The bamboo is used in a variety of ways—for building material, for cooking utensils, for food, for rope, and for many other things. 13. He was popular enough, for he was a taking fellow—young, good-looking, and rich. 14. Science, philosophy. 15. Aside from exercise and enjoyment as reasons for learning to swim, there is still something to be considered: though the art may be necessary for you but once, that once it may save your life.

**Exercise 44.**—Though apparently difficult to the beginner, these sentences call for no special comment. Unity will be secured, in almost all cases, by breaking up a long and rambling sentence. Two of the reconstructed sentences are given below for illustration.

1. It was the funeral of an old man. Once, as his noble face showed, he had been great; but . . . 2. Then all began teasing them and telling each other to hit them. The people called for Beëlzebub, the head man of the fair; and he, coming quickly, . . . taunt them. While all this was being done, Beëlzebub sat looking at them and laughing.

**Exercise 45.**—Particularly at this stage, intricate or malformed sentences of this sort present little difficulty. A reconstruction of the first sentence only is given, for purposes of illustration:—

1. A deep sense of obligation to my country, and a realization of my duty as an American to defend . . . affairs. Of this I first obtained a copy, with difficulty, on Saturday, etc.

**Exercise 46.**—1. For more important than the national election is this local election, which will show whether. 2. At last, he was found by his father in. 3. Judging from this, I think it would have been much more advisable to buy the new site for Columbia in some other part of the state,—say, . . . Island—where land is less costly. 4. What fun they would have, for instance, when the wind . . . morning, in keeping their dignified bearing and in properly adjusting their caps and gowns. 5. Crazed by the heat, and no . . . Russians, they rushed down into the lake. 6. As the latest calculation is . . . ways, he urged that a new one be made.

**Exercise 47.**—1. There is nothing strikingly wrong about this sentence, but it is queer to find the phrase “by a sort of ladder” so far away from “climbed” and apparently connected with the clause “which . . . anchor.” 2. A war-ship . . . world, built for purposes of destruction, but containing everything for the welfare of its occupants. The clause “which . . . accord” seems to have nothing to do with the matter, and is hence a cause of incoherence. 3. Some plan must be agreed on for the decision of questions of jurisdiction that. 4. When . . . student is not only healthy, but also agile and graceful. 5. If . . . necessity of voting down not only. 6. In . . . are helping neither. 7. At a dinner, given . . . publishers, to famous . . . destruction, I met. 8. It is . . . necessary, as it has been in the past, to instruct. 9. A very promising . . . candidates are trying for the Freshman and the University crews. 10. Theseus . . . home with his wife after.

**Exercise 48.**—1. He . . . water, and I assented. 2. The

*Merrimac* was stripped . . . machinery, and two torpedoes, which . . . ship, were . . . hull. 3. Here were mess-tables, made of long planks, etc. 4. A few . . . ten. This shows . . . trade. 5. There is nothing radically wrong in this sentence, but *which* might be taken as referring to *snakes*, with the result of producing nonsense. It would be better to change the construction in some such way as this: No persuasion could diminish his wife's deadly fear of snakes. 6. it should buy. 7. its pride. 8. and this she always did. 9. *It* refers grammatically to *semblance*, as the sentence reads, but that makes nonsense. 10. False reference of *it*.

**Exercise 49.**—1. Make the construction parallel. In . . . prosper and that the great . . . are condemned to struggle. 2. In answer to . . . beef, we beg to reply that we first. 3. As to your question regarding the use of foreign . . . scraps in putting . . . meat, we must assert that. 4. As this . . . watched, she very slowly left. 5. In . . . uncertainty. Hence, money . . . invested, business . . . transacted, and men. 6. The . . . floor, and takes . . . oval; the other half is given up. 7. One . . . avenue, I was. 8. As the time is short, I will. 9. Newspaper editors thought that . . . press; politicians, that. 10. He had . . . for *its* mistress, and had . . . purpose of secreting himself there, and rifling. 11. The school is near to the station and hence easy. 12. Having . . . Cuba, the Admiral understood it to be his duty. 13. My . . . was too strong for him, and after his marriage to her, he. 14. The fact that the athletic grounds are. 15. The result aimed at was not only that England should become . . . world, but that. 16. The . . . hides from the Baltic regions and pitch and fish from Norway.

**Exercise 50.**—1. Since she had small means and too . . . assistance, she. 2. At best the sentence scarcely makes sense, but it comes nearer doing so if we transpose "with

... additions" to the end of the sentence. 3. The psalms . . . antiquity; but in the opera music has been degraded. 4. After . . . told him, in manner . . . polite, that his poem . . . publishing, he had to publish it himself. 5. Break into three sentences and reconstruct. 6. Make into one sentence. 7. Change *as* to *for*, and make the remaining clauses parallel. 8. Supply verb in second sentence. 9. Break up. 10. Break up. 11. Only the first two. 12. Lent me not only. 13. A few . . . dignity. Among these. 14. Change position of last phrase. 15. But spent. 16. That I saw him. 17. Break up and reconstruct. 18. Henry . . . buoy, and strenuously advocated.

**Exercise 51.**—II. (a) Repetition of *snow*. (b) *words*. (c) *that*.

**Exercise 52.**—This exercise is one of the most valuable in the book for the inexperienced writer, but it presents no unusual difficulties. The first five passages are given below, in a shorter form, for purposes of illustration:—

1. What . . . will be is doubtful, but it is clear that the conference. 2. England has been justly acknowledged . . . ocean. 3. After long weeks of waiting, the Spanish . . . forth on a fiercely hot day in the early part of July. 4. The Confederacy had been successful on the sea, and the introduction of the *Merrimac* had almost turned the fortunes of the South. Hitherto . . . wood. The *Merrimac*, with . . . iron, was . . . invincible. It destroyed . . . do. 5. Costly works.

**Exercise 53.**—An expansion of the first passage is inserted, for purposes of illustration:—

1. The colonies were in a state ripe for freedom. During the long French and Indian wars, while exposed both by land and by sea to invasion by one great European power, they may well have been glad to remain under the protection

of another. But the wars were now over and the colonies were in no need of military assistance. They had, moreover, been consistently neglected by England, who had given no thought to the building up of their commerce or their industries, and whose policy seemed to be merely to secure from them whatever sums she could by indirect taxation. The government in many of the colonies, finally, was already largely popular in character and needed little to become absolutely so.

\* **Exercise 54.**—I. The only words of Latin origin worth calling attention to are *diabolic*, *nature*, *pusillanimous*, *vile*, *fantastic*. They might be replaced by *fiendish* (*devilish* came originally from the same source as *diabolic*, but was introduced at a very early date through Christianity, and has been so assimilated in form as to seem of native origin), *heart*, *cowardly*, *low*, *shadowy*.

II. Such common names, especially those of tools and implements not recently invented, are almost entirely Anglo-Saxon. The names of the parts of speech are of Latin origin, as might be expected from the fact that Latin was in early days the language of learning in all forms.

**Exercise 55.**—The second sentence is rewritten as an illustration : 2. John L. Sullivan, the prize-fighter, now on the stage, was given a large reception last night in Lynn.

**Exercise 64.**—II. Ill-proportioned ; the introduction takes up almost all the space.

III. Specific words. Periodic sentences. \*

V. Slang expressions are mostly metaphors. They owe their effect to the shock given to the mind by the apparent incongruity of the implied comparison. They are appropriate where jocose language is appropriate and not elsewhere.



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